

Star Feb. 28 / 19
87



WIGMAN DANCES CAST BY TORONTO DRAMA

Emma Scott Nasmith Declares
German Danseuse To Be
Rhythmic Contortionist"

"EXPRESSES NO JOY"

By AUGUSTUS BRIDLE

The Star has been asked by certain people who saw Mary Wigman not to believe that the German danseuse is a true exponent of the art of dancing at all. Among the number is Emma Scott Nasmith, who said: "I have seen and studied all the great dancers of Europe because in my work as teacher of dramatics I wanted to know what is the true drama of the modern dance. I call Mary Wigman's performance superb contortionism. It is not dance. It expresses no joy in creation by the use of what is beautiful in music, tone-color, rhythm and gesture. It is essentially ugly, because it absolutely negates all that we have known as the art of the beautiful in such dancers as Pavlowa, Isadora Duncan and Argentina."

No fairer statement of the case could be made by one who believes—as so many do—that the dance is a more or less divine expression of beauty in bodily movement whether as ballet or as solo, in interpretive dancing or in folk-dance. The objection fails only in limiting dance to that definition.

To Mary Wigman, dance is expressionism. She does not pretend to interpret anything but herself. She is an egocentric. Her use of music is limited to the expression of Mary Wigman. Hence gongs, tomtoms, tin whistles—with only phrases of melody. For her to dance Chopin or Strauss would be to have too little of Mary Wigman. An orchestra would be a distraction.

"It Is Mine Own"

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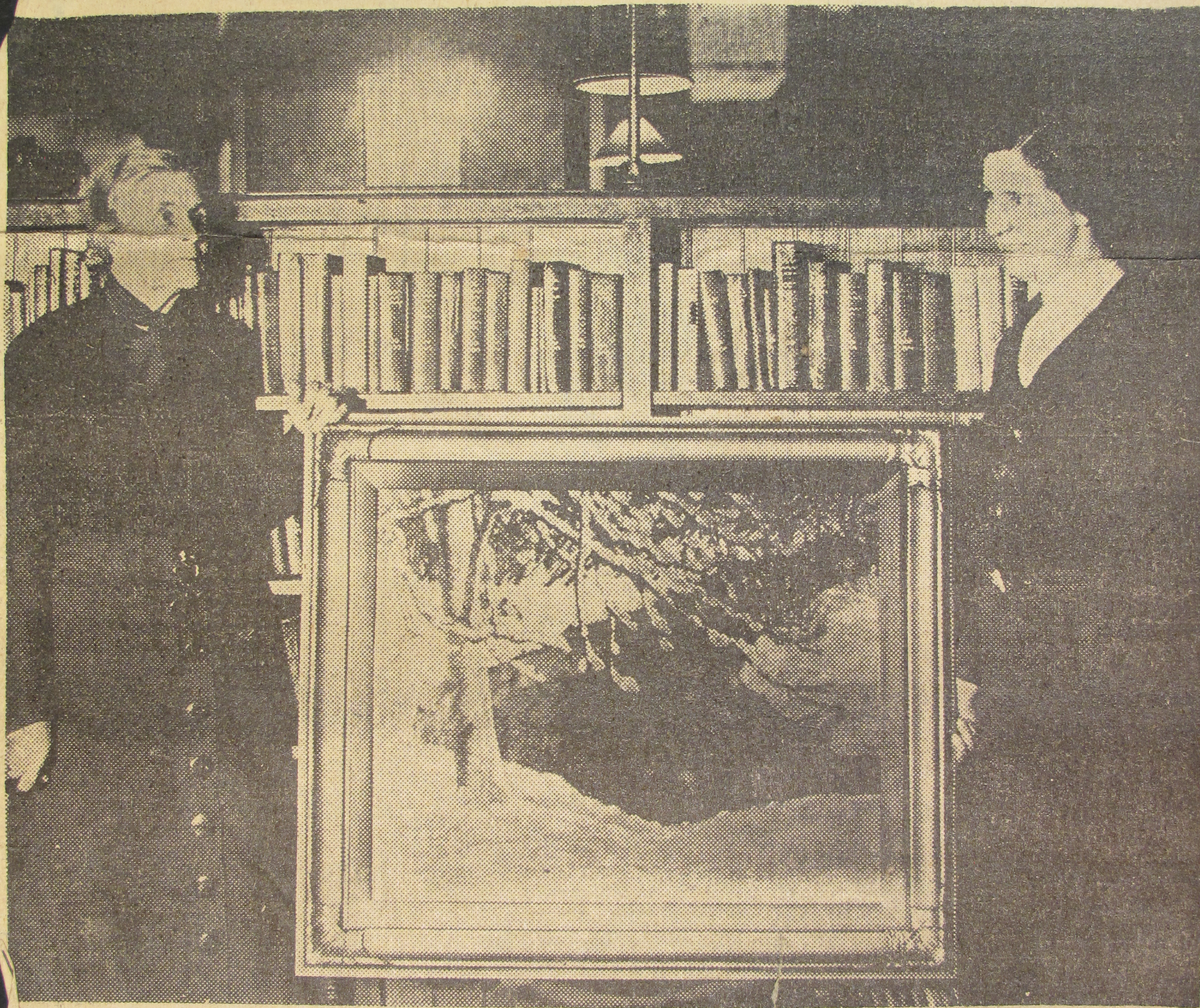
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74.25.21

OWEN SOUND, ONTARIO, FRIDAY, DECEMBER 20, 1935

MRS. NAISMITH AND MRS. FENNELL PRESENT PAINTING



This picture was taken in the Owen Sound Public Library during the ceremony on Thursday when Mrs. Gorge Naismith and Mrs. Robert Fennell presented a Franz Johnson picture in memory of Miss Victoria Scott.

74.25.22

Art And Literary Leader Mrs. Geo. Nasmith Dies

Was First Principal of
Margaret Eaton School
— Studied Extensively
Abroad

Mrs. George Nasmith, first principal of the Margaret Eaton School and leader in Toronto art and literary circles for nearly 40 years, died suddenly Friday night from a heart attack. Although she had not been well for the past three years, her death at her home in the Mayfair Apartments, was unexpected.

She was born Emma Scott, daughter of a Methodist minister, Rev. James Scott of Owen Sound. As a young woman she studied art with George Reid of Toronto and went to Colorado, where she taught painting and married William Bryant Raff. Upon his death shortly after, she returned to Owen Sound with her daughter, Dorothy. A year later she came to Toronto to study vocal expression. Here she began her professional life under the name of Mrs. Scott Raff.

At the Toronto Conservatory of Music she was a pupil of Mr. H. N. Shaw, and after graduation took post graduate work at the Curry School of Expression in Boston and the Gower St. Academy in London. She also studied mimicry with the celebrated Herman Vizin in London, and pantomime with the greatest exponent of that art, Madame Canalazzi.

AT CONSERVATORY

Returning to Toronto, she was assistant to Mr. Shaw at the Conservatory of Music, then was in charge of a similar department at the Toronto College of Music under Dr. Torrington. Later she opened a school of her own at the corner of Bloor and Yonge streets in the quarters now occupied by the Ladies' Club. There she attracted many women to her reading and study classes in Shakespeare and Browning, among them being the wife of Chancellor Burwash of Victoria University and Mrs. Timothy Eaton. At Victoria University she taught expression to divinity students and was in charge of physical training and deportment in Annesley Hall.

Through Mrs. Eaton and Chancellor Burwash, Mr. Timothy Eaton became interested in the values of vocal expression and built for her on North Street (now Bay) a building modelled after the Greek library Athens, which was called the Margaret Eaton School of Literature and Expression. From 1907 until 1916 Mrs. Nasmith was principal of the school which became so well known that pupils from all over America were attracted to it.



MRS. NASMITH

geon Lake. Although she has been in poor health for the past two years, her death, due to a heart attack, came suddenly on Friday night. She is survived by her husband, her daughter, Mrs. Robert Fennell, and four grandchildren, Rosemary, Robert Junior, Nancy and Scott Fennell, and one brother, Alexander Scott, noted prospector of Northern Ontario.

The funeral will be on Monday, February 19, at 2 p.m., at Timothy Eaton Memorial Church.

She was the first publicly to read the new plays being published in Ireland by Yeats, Synge, Gregory and others, but she went to Ireland to meet the authors and see the plays done at the Abbey Theatre in Dublin. The first Irish plays produced in Canada were produced in the Margaret Eaton Theatre from the year 1908 onward.

INTRODUCED POETS

She also introduced St. John Irvine, Masfield and many other new playwrights and poets to Toronto audiences. Many famous actors, lecturers and writers were guest speakers at the Margaret Eaton School. Among these were Yeats, E. H., Sir Johnstone Forbes Robertson, Mr. Willard, Earl Grey, Governor-General of Canada, who initiated the Earl Grey Dramatic Competitions; Sir Frank Benson, Ben Greet, Edith Wynne Matheson, Rann Kennedy, Lilian Braithwaite and many others.

In 1916 Mrs. Scott Raff married Col. George Nasmith. The Colonel had just been made a Companion of St. Michael and St. George for distinguished services with the British Army in France, and was then home on leave for a few weeks.

Mrs. Nasmith spent the past three winters in the south or on the Mediterranean with her husband, and the summers at their home on Stur-

NASMITH, Emma Scott—Suddenly, in Toronto, Friday evening, February 16th, 1940, beloved wife of George Gallie Nasmith and dear mother of Mrs. Robert Fennell.
Resting at the home of Mrs. Fennell, 36 Forest Hill road, Toronto. Funeral service at the Timothy Eaton Memorial Church at 2 o'clock, on Monday, February 19th. Interment Mount Pleasant Cemetery.

MRS. NASMITH FUNERAL TODAY

Funeral services will be held this afternoon for Mrs. Emma Scott Nasmith, wife of Colonel George C. Nasmith, widely known for her interest in drama, art and music, from the Timothy Eaton Memorial Church.

Mrs. Nasmith had been in frail health for several years. Stricken with a heart attack she died suddenly late Friday evening. She was 70 years of age.



Mrs. Nasmith.

Born at Owen Sound, she was the daughter of the late Rev. James Scott and Elizabeth Cunningham Scott. She studied art in Toronto

and later she went to Colorado, where she married William Bryant Raff. Following Mr. Raff's death, she returned to Owen Sound. Attending the Toronto Conservatory of Music, she studied voice and acting. She also took post-graduate work at Boston, and London, Eng.

Upon her return to Toronto, Mrs. Scott Raff joined the staff of the Toronto Conservatory of Music. Later she conducted a department at the Toronto College of Music. Opening a dramatic school, she attracted many prominent people to her reading and study classes in Shakespeare and Browning.

The late Timothy Eaton erected for her a building on Bay Street near Bloor Street and named it "the Margaret School of Literature and Expression," and Mrs. Scott Raff was the first principal, holding the position for eighteen years. For many years she was a member of the Heliconian Club. In 1916 Mrs. Scott Raff married Colonel George Nasmith.

Surviving are her husband, one daughter, Mrs. Robert Fennell; four grandchildren, Rosemary, Robert Fennell Jr., Nancy and Scott Fennell, and one brother, Alexander Scott of Northern Ontario.

Toronto Telegram
Feb. 17, 1940.

Every Telegram Feb. 17/1940

Feb. 19/1940
Globe & Mail

74.25.23

MRS. NASMITH BEGAN LITTLE THEATRE HERE

Cult of Amateur Actors Stems
Back to Priestess in Gre-
cian Temple

ON NORTH STREET

By AUGUSTUS BRIDLE

Death of Emma Scott Nasmith removes one of the most inspired enthusiasts ever known in Toronto's drama and music. Her passion for good drama was a glow that for decades one might meet on almost any downtown corner. In any foyer, under any theatre portico, on the promenade of Hart House—pausing in some bluster of a bleak wind to praise some actor, singer, player or production. Thousands of amateur actors here, who never knew her in person, may now remember that she was the apostle of amateur dramatic art in a city moving in a frenzy away from many of her ideals of experience.

For five years Mrs. Nasmith had been less able to hear and see the world of platform art. She had grown gradually deaf in a world of splendid sound. At the climax of screen acoustics and radio perfection in music she had moved into a world of pantomime.

It amazed one drama leader here, whose early inspirations came from Mrs. Nasmith, to meet scores of folk at the funeral, remembering that their first impulses to beauty in music and drama were the work of this luminous apostle.

Was Dean of Dramatics

My first glimpse of this gifted evangel of art was at the old College of Music, reading Shakespeare in the little hall where in the orbit of Torrington she first became generally known in Toronto. For years she was the dean of dramatics at the college. There also she broadened her horizons in music. Her readings were themselves a ritual of sweet sound. She knew Shakespeare.

This was a prelude to a greater work in founding the Little Theatre Movement in Toronto. Just about 40 years ago Mrs. Nasmith came back from a visit to Athens burning with zeal to establish a little theatre that might be to Canada in a small way what the ancient classic theatre had been to Greece. In Margaret Eaton hall still are the exiled Grecian lamps from Toronto's first little theatre built on what was then North St., with the financial backing and the personal enthusiasm of Margaret Eaton, who was one of Mrs. Nasmith's early students in the art of drama. The first time these lamps ever flickered in Toronto was in the wonderful little theatre that was the focus and forum of the Margaret Eaton School of Dramatic Art, of which Mrs. Nasmith was the founder preceptress.

Followed Grecian Ideal

Here in a grove-sheltered, buff-brick building of Grecian design, and from one in Athens, she led Toronto's first distinct drama, involving the ideal of culture in her

Many representatives of the fields of drama, music, art and literature attended the funeral service of Mrs. Emma Scott Nasmith, wife of Col. George G. Nasmith, held yesterday afternoon at Timothy Eaton Memorial Church. The service was conducted by Rev. Dr. Trevor H. Davies, assisted by Rev. David A. MacLennan, minister of the church. Active pallbearers were Gordon Kennedy, Robert Fenell Jr., William Allan, Donald Allan, Peter Moore and Carl Scott. Honorary pallbearers were Prof. Duncan Graham, Dr. Roscoe Graham, Sir Ernest MacMillan, Dr. William Goldie, Prof. Malcolm Wallace and Col. A. D. LePan.

body and mind. The rooms in this sequestered little college-temple vibrated with the color, costumes, vocal art and body-culture of plays that were staged in the little theatre directed by Mrs. Nasmith. Here was Shakespeare as it was in Tudor days; here, the first Irish plays ever done in Canada—for Mrs. Nasmith had found a new sort of Athens in Dublin; here, the first systematic cult of little theatre plays in many forms, before Roy Mitchell began his improvisations down at Court Lane, and years before Hart House theatre was built. Car lines changed the old streets northward to Bloor. Secluded North St., whose holy of holies was the little temple of dramatic art, was broadened into Bay to take the traffic of Bloor. The new street line bit off the portico of the Grecian temple, which, driven out by traffic, moved its lares et penates, with the flickering Grecian lamps, to what for years had been the first Y.M.C.A. in Toronto. Margaret Eaton Hall became the theatre of the larger Margaret Eaton temple, whose high priestess had sadly headed its exodus from North St. where it began.

Work Became Diffused

From that time on Mrs. Nasmith's work in music and drama became more diffused, but not less dynamic. For years she was the forefront of appreciation in drama and music. The Nasmith home on Oriole Rd. was a rendezvous of actors, musicians, art-lovers, among whom Col. Nasmith, amateur painter, was himself one of the most ardent appreciators in both drama and music—in a world whose movies, radio plays and enormously extended music made all such haunts as the temple of dramatic art on North St. seem like exquisite archaics.

But the glowing personality of Emma Scott Nasmith survives along with that of her old beloved mentor, Torrington, whose memory she strove for years to perpetuate in a memorial.

MRS. E. S. NASMITH DIES

most paper
Toronto Musician and Painter to Be Buried Today

Toronto, February 18. — (P) — Funeral services will be held here tomorrow for Mrs. Emma Scott Nasmith, 70, well-known figure in Canadian literature, theatre and music circles who died Friday.

A native of Owen Sound, Ont., Mrs. Nasmith was a talented musician and painter and for many years was principal of the Margaret School of Literature and Expression in Toronto. She was wife of Colonel George Nasmith who commanded the No. 5 mobile laboratory of the British army in the field during the Great War.

Mrs. Nasmith spent many summers in England among the Stratford-on-Avon Shakespearian groups and formed friendships with many noted stage personalities, among them Sir Johnstone Forbes Robertson, Sir Frank Benson and Lillian Braithwaite.

74.25.24

Mrs. Nasmith's Life-Work

IN MANY parts of Canada regret was felt at the death of Mrs. George Nasmith of Toronto, formerly Mrs. Emma Scott Raff, head of the Margaret Eaton School of Expression. In her early days she was widely known as an elocutionist, but she added to that a profound interest in literature. When nearly forty years ago she became, through the late Mrs. Timothy Eaton's generosity, the founder and first principal of the School, she immediately put aesthetic and intellectual interests foremost. It would be difficult to over-estimate the stimulus she created in these fields among Canadian young people of the tranquil first decade of this century.

That the Little Theatre has become so active a cultural factor in every part of Canada is, in part at least, due to the seeds she sowed. Her pupils scattered to every part of Canada and carried with them the inspiration provided by her productions of literary drama. She was, for instance, the first to present in this country the plays of W. B. Yeats, Lady Gregory and other pioneers of the Irish literary theatre, as well as those of Tagore. It was with two of Yeats' most exquisite plays that her School won the Earl Grey Dramatic Trophy in 1910. When Hart House Theatre was established after the great war, its forces were in part recruited from young men and women trained under her; and some of the best elder talent which has figured in the Dominion Drama Festivals of recent years got its first training at Margaret Eaton School.

Mrs. Nasmith was a woman of generous heart and organizing ability. Her enthusiasm for cultural interests was unlimited and infectious. Canadian civilization owes her a debt that should not be forgotten.

Saturday night - first page April 6, 1940

74.25.25

HER QUEST OF BEAUTY.

During her long illness we have already greatly missed from those places where it was always so pleasant and so stimulating to meet her, the presence of Mrs. George C. Nasmith. Not only her Toronto friends, but many distinguished visitors, commented upon the loss they felt in her absence from those associations in which they were accustomed to find her.

Now her death has made this loss permanent and we think still more of what her life has meant to the community through its gentle insistence upon all that was good and beautiful.

Those who have known her for many years, and particularly those who came under her influence in the Margaret Eaton School, of which she was long the principal, will have many lovely memories. As we came away from the beautiful service in Timothy Eaton Memorial Church one of her old pupils recalled, with an appreciative smile:

"She used to tell us not to go about only with the people we liked, but to cultivate also the people we didn't like, for we would find that they, too, had something to teach us."

It seemed typical of one who sought for beauty everywhere, in nature, in art, and in conduct, and who always found it and passed it on again, touched with the fragrance of her own personality, to enrich the lives of others.

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Clarke Mail Feb. 22/94 The Homemaker

74.19/40
TIMES, OWEN SOUND, ONTARIO, MONDAY, FEBRUARY 19, 1940

MRS. GEO. NASMITH PASSES SUDDENLY LATE ON FRIDAY

Distinguished Ex-Owen
Sounder Dies in Toronto
—Mourned Here

Mrs. Emma Scott Nasmith of Toronto, wife of Colonel George G. Nasmith, native of Owen Sound and widely known in Canada for her interest in drama, art and music, died suddenly late Friday evening and her funeral services are being held Monday afternoon from the Timothy Eaton Memorial Church, Toronto. Mrs. Nasmith had been in frail health for several years and she was stricken with a fatal heart attack on Friday night. She was 70 years of age.

The late Mrs. Nasmith was born at Owen Sound, daughter of the late Rev. James Scott and Elizabeth Cunningham Scott, and a member of one of the city's early and esteemed families. She grew to womanhood here at the family home on the west hill, developing a love of nature and a sympathetic store of early impressions which were later to be reflected in her writings and her lectures. She studied art in Toronto and later went to Colorado after her marriage to William Bryant Raff, which was solemnized in Owen Sound. Following Mr. Raff's death she returned to her old home. Attending the Toronto Conservatory of Music, she studied voice and acting. She also took post-graduate work at Boston and London, England.

Returning to Toronto, Mrs. Scott Raff joined the staff of the Toronto Conservatory of Music. Later she conducted a department at the Toronto College of Music. Opening a dramatic school, she attracted many prominent people to her reading and study classes in Shakespeare and Browning.

The late Timothy Eaton erected for her a building on Bay Street, near Bloor Street, Toronto, and named it the Margaret Eaton School of Literature and Expression. Mrs. Scott Raff was the first principal, holding the position for 18 years. For many years she was a member of the Heliconian Club and one of its outstanding figures. In 1916 she was united in marriage to Colonel George Nasmith.

The late Mrs. Nasmith maintained many loved associations with her birthplace, old friends and memories, and was a visitor here as long as her health permitted. On many occasions she shared her rich gifts with her home folks. During the war she gave a series of lectures here on the classics in aid of the Red Cross. In celebration of Owen Sound's "Old Home

Died in Toronto



MRS. GEO. G. NASMITH

Former resident of Owen Sound and wife of Col. G. G. Nasmith, whose death occurred in Toronto recently.

Week" in 1927 she wrote an exquisite booklet, "I'm Going Home," and also took part in one of the special concerts of the week. Her last public appearance here was in December, 1935, when she formally presented a beautifully painting to the Public Library in memory of her sister, Miss Victoria Scott, who was the first librarian of Owen Sound's Carnegie Library and one of those most responsible for securing the splendid building.

Surviving are the bereaved husband, one daughter, Mrs. Robert Fennell of Toronto, formerly Dorothy Raff, four grandchildren, Rosemary, Robert jr., Nancy and Scott Fennell, and one brother, Alexander Scott of Las Vegas, Nevada. Besides her only sister, three brothers predeceased her: Samuel Scott of Fort William, Albert Scott of Western Canada and Joseph H. Scott, lifelong resident of this city, who died just a year ago.

74.25.26

OWEN SOUND LOSES FRIEND

As friends of former years discussed the passing in Toronto of Mrs. George Nasmith, better known in her home city of Owen Sound, as Emma Scott Raff Nasmith, they recalled that two of this city's most valued organizations owed their beginning to her.

As an art student in Toronto she heard of the King's Daughters' work and coming back to her home, Emma Scott organized in her own church, the former Scrope Street Methodist and now Central United Church, a group of girls and women into what later became the Help-in-Need Circle of King's Daughters. This group sponsored the Girls' Club, a very live organization meeting in a down town room, until it overflowed its quarters and made necessary the opening of the Y.W.C.A. Nineteen years ago with Miss May Notter, who had been the presiding genius of the Girls' Club, as the first general secretary, the Y.W.C.A. became a reality and Mrs. Nasmith on several occasions honored the Association with her presence at important events particularly on one occasion, when Mrs. Nasmith's niece, Beth Scott was Physical Director. And so to-day the King's Daughters and the Y.W.C.A. stand as substantial tributes to this fine woman, in the hearts of whose friends a shining memory lingers.

One remembers with pleasure many hours spent with this gracious and gifted Owen Sounder, including her last public appearance, when with her daughter, Mrs. Robert Fennell she presented the beautiful snow painting by Franz Johnston to the Public Library in memory of her sister, Miss Victoria Scott, lifelong librarian and friend of youth. But standing out in the writer's mind is the scene on the verandah of Mrs. James Frost's home Sheldon Place, one summer afternoon early in the last war, when Norah Thomson, now Mrs. Depencier, spoke of the life of Ibsen and Mrs. Nasmith read from The Doll's House, all in aid of the Red Cross. The quiet beautifully modulated voices, the hum of bees in flower-filled garden, the swaying leaves on tall trees circling the lawn and far away the blue of the harbour, the intent faces of the listeners and still the quiet voice goes on. The plunging of the world into another war must have been a cruel blow to this gentle, peace-loving woman whose friends mourn her passing. H.P.

Conservatory Orchestra And Mrs. Scott-Raff Delight Large Audience

It was a thoroughly pleased audience that wended its way from the Conservatory Hall last evening, at the conclusion of the grand concert given by the Conservatory Orchestra, under the direction of Mr. Rupert Gliddon, assisted by Mrs. Scott Raff, of Expression, Toronto. This is the second of a series of concerts given under this splendid organization, and, judging from the hearty reception accorded both the work of the orchestra and the artist of the evening, the large number present enjoyed every number. Mr. Gliddon's orchestra never played better than it did last night and their excellent performance reflects great credit on the director, and is an evidence of his careful training. The orchestra is well balanced and the members play together faultlessly.

Mrs. Scott-Raff is not a stranger to the people of Peterborough, having appeared before local audiences on previous occasions. She was extended

a warm welcome last evening, and will always be assured of one if she ever visits here again. Her selections were well chosen and gave this talented artist great scope to display her ability. Her work was above the ordinary, and she gave a true interpretation of the poems she rendered.

The Programme.

To comment on each number would be impossible, all being so perfectly given. The programme in its entirety was as follows:

- (a) "March of the Priests" from Athalia—Mendelssohn
- (b) "Sicilian Chimes," Reverie — Kerry Mills
- Expression— "What is it?" —Mrs. Scott-Raff.
- (a) Idyl—Paul Lincke
- (b) Barn Dance—Kerry Mills
- Narrative— "Inheritance" "Bird Philosophy" Anon
- "A Limited Language" Batchelder
- Yale Yarns" Scibner's
- Mrs. Scott-Raff.
- Mexican Dance, "Dark Eyes" Moret
- "Aux Italiens" from Il Trovatore....
- Owen Meredith.
- Mrs. Scott-Raff.
- Fantasia for Cornet, Op. 345
- Rollinson—Palmo Caturio.
- Lyrics—
- "To a Skylark" Shelley
- "A Little Parable" Aldrich
- "Kisses and Crosses" — Ethelwyn Wetherald
- "At Midnight" Verna Sheard
- "The Little Road" Anon
- Mrs. Scott Raff

GOOD ROADS

CASTORIA

For Infants and Children.

The Kind You Have Always Bought

Bears the
Signature of

Chas. H. Fletcher

EXCELLENT CONCERT AT THE CONSERVATORY HALL

A delightful exposition of the elocutionary art was given at the Conservatory Hall last night by Mrs. Scott Raff, the distinguished reader, and the directress of the Margaret Eaton School of Expression, Toronto. Mrs. Scott Raff is not a stranger to a Peterborough audience, and the announcement of her appearance is always an assurance of a particularly enjoyable and instructive evening.

Her consistent adherence to the true interpretation of expression as given by herself in her opening number, "Expression, What is It?" was very evident in all her selections. In the special subject referred to, Mrs. Scott Raff said that the highest art was the art of the spoken word, and that elocution meant true conversation. With this as ideal, the reader's work was a delight, and indicated the high-

est art in natural and effective expression.

The concert, which was under the auspices of the Conservatory orchestra, was a highly successful one in every respect. The playing of the orchestra with each successive concert is becoming more finished and musicianly, and last night it was the general opinion of those who have followed the orchestra's development with interest, that it was heard to distinctly better advantage than at any other time during the season. The balance of tone was excellent, and the subordination of the brass to the reeds and strings in the softer passages, showed splendid direction and produced the desired organ effect. In all the selections the orchestra excelled itself, and the fine quality of the work of the members, both in concert and solo was thoroughly pleasing.

Mrs. Scott Raff's repertoire was a most attractive one, her readings being varied and interesting, and included numbers ranging from a tender little newsboy episode to Owen Meredith's pretentious and dramatic "Aux Italiens," from "Il Trovatore." Her selections showed her remarkable versatility and ease and naturalness of interpretative expression.

74.25.27

In Memoriam Emma Scott Nasmith

The sympathy of the Society is extended to Colonel G. G. Nasmith, whose wife died on February 16 after a protracted illness most bravely borne.

Emma Scott Nasmith was a gifted daughter of Canada. She was born in Owen Sound, and received her special education in art, voice and acting in Toronto. She took post-graduate courses in Boston and London, England.

Mrs. Nasmith occupied many important positions, but she is best known as principal of the Margaret Eaton School of Literature and Expression, Toronto. This position she held for eighteen years. Many distinguished men and women in various professions and occupations recall with gratitude the fact that she was able to open up to them a whole world of beauty previously unseen.

The last day of Mrs. Nasmith's physical life was a very happy one. She was taken for a drive by her daughter, Mrs. Fennell, in the morning, and the rest of the day she spent quietly with her husband and her nurse. During the day her old gaiety seemed to revive. After her evening meal, she asked Colonel Nasmith to put on records of her three favourite hymns, the last of which was the Nunc Dimittis. When it was turned off, she said in a deep, reverent voice, "Now, Lord, lettest Thou Thy servant depart in peace." Then the heart attack, from which she died almost immediately, set in, and the first milestone in a life, fragrant with goodness, was passed.

The Canadian Red Cross

Despatch March-April 1940

difference which he found in the methods of teaching in the old world and the new, is that in the new the student learns by imitation and in the old he finds out by analysis.

"The aim of the French teachers," he explained, "seemed to be to impress on the minds of the pupils the essential basic principles of art, but never their own personality. Having been shown the way, he must work out his own salvation. He is taught not only how to attain certain results, but also why such results are desirable and necessary. It does not matter whether the work of one student is better or poorer than that of another, but it matters vitally whether he has penetrated the truths underlying life and, seeing them, tells the world in his own way how good and beautiful they are." He followed the decor-

ERNEST J. HATHAWAY

PAINTING like its sister art literature, is, in Canada, important in its promise and in its performance, and the art development of the country is not to be despised. Her artists have as yet no special school, and indeed have perhaps hardly thought of themselves as a separate group other than that of Canadians who are trying to express the faith that is in them, and picture the distinctive features of their country. Their art is to them a serious matter, for whatever the artist has to say to the world *has* to be said through the medium of his work. "Art is a language," said Millet, "and language is intended for the expression of ideas"; and when the artist has succeeded in presenting his meaning so clearly that others also may see, it is evident that he has mastered the language.

But to the true craftsman there is something more in art than the making of a living; there is the *joy* of working for the *work's* own sake that his *own* soul may rejoice. This is the ideal of the true artist, the true craftsman, the one who, seeing the vision, gives up everything for the production of the perfect thing. As Stevenson has put it, "I know what pleasure is for I have done good work."

A Canadian artist and craftsman who has done distinguished work is F. McGillivray Knowles, R.C.A. He was a dreamer, yet practical and far-seeing; a man strong in body and in mind; forceful in personality but sympathetic; dominant yet a sentimentalist and a poet. For many years he held a prominent place in Canadian art by reason of his distinguished record as a teacher, his splendid technique, his versatility of subject, his skill as a draftsman and colorist, and for the inspiring freshness which has characterized all his work. Behind these things, however, there lay long years of patient study, and the path along which he travelled to freedom was not without hardships and

active movement, then making headway both in England and on the continent, inspired by William Morris and Burne-Jones. He studied drafting under Veir Schmidt.

He was also keenly interested in literature, music, and in his moments of leisure indulged in a passion for carpentry, yachting, motoring, shooting and travel. Some years ago his beautiful studio in Toronto was filled with pictures, rugs, and quaint curios picked up in many parts of the world, and there he and his accomplished wife, herself also a musician and artist and Associate of the Royal Canadian Academy, kept an open house, for they had a wide circle of friends and occupied a prominent place in the social life of the city. He long ago realized that the successful artist cannot live to himself alone. He must be interested not only in his own and all other arts, but also in the world in which he moves.

"The things an artist portrays," he says, "are those he sees in the life around him. They are vital to his art. His painting is his vehicle of expression, and the wider his training in art and the broader his knowledge of life, the greater will be his grasp and the more effective his avenue of escape."

74.25.28

A MENTAL TREAT

WAS ADDRESS OF MRS. SCOTT-RAFF, OF TORONTO, TUESDAY NIGHT

Large Number of Invited Guests Heard Distinguished College Woman in Library Hall—Introduced Miss Cora Gould as Graduate of Margaret Eaton School

Privileged, indeed, were those who last night heard Mrs. E. Scott-Raff, principal of the Margaret Eaton School of Literature and Expression, metaphorically convert over an hour into the space of ten minutes or thereabouts. Time seemed to fly under her charming custody and the audience that filled the Library Hall were sorry to see her take her seat, so pointedly and usefully had she spoken on the "Three-fold Education."

Mrs. Scott-Raff spoke on this intensely interesting subject in the interests of Miss Cora Gould, who has opened up a studio at her home, 29 Gore-st. west, for the study of voice culture, physical culture, expression and dramatic art. Mrs. Scott-Raff is principal of Margaret Eaton School of Expression, Toronto, director of physical education at Victoria University, and director of dramatic art at Toronto University. She is one of the most highly educated and best known speakers in this line of work and her fame had preceded her as the woman who had done more for this great work than any other person. She was greeted with a large assemblage of listeners who will long remember and recall with pleasure the all too short time spent with her on this occasion and enjoyed to the fullest her talk, for talk it was, not a lecture nor an address in the usual style.

To attempt to report it in detail would be folly, for it is impossible to do it justice, but little excerpts here and there will serve to give an idea of the vast range covered in those few minutes. Mrs. Scott-Raff is a most interesting personality and with a pleasant, well-modulated voice and pleasing manner she brought before the audience the vast importance of this work which is being introduced into our city by Miss Gould who has proved an apt pupil and upon us rests the responsibility of receiving her and giving her our assistance in helping her carry out her life work, one that means much for everybody. Mrs. Scott-Raff is one of the womanly assets and the foremost figures in the world of art that all America possesses.

Just a few extracts from her forcible and telling address:

Physical culture was originated not for what education ought to be but the nations of the world were deteriorating, and it was started in the German army. The Swedes also had a system that was curative and corrective. The first principle was to secure a normal and normal ad-

care proportion justment of all parts and was known as organic gymnastics. The second, harmonic gymnastic was to prepare the body for expression. The first stimulates growth and is primarily physical and the second stimulates development and is primarily psychic.

The teacher of to-day does not want the student who can stand on her head and perform with her feet but rather to stand on her feet and perform with her head.

Life is first physical and then mental, development should follow this logical order.

Gymnasiums are only emergency spaces, all art in its essence is play and gymnastics in their higher form are included in the dance and drama.

Athletic sports are response to rhythm are true re-creative exercises conducive to the best bodily development.

Sports are invaluable as they teach self-subordination, promote public spirit and tend to co-operative effort.

All divisions of the three-fold education, mental, moral and physical, should receive an equal attention.

What will develop, men will not always apply to women. Men aim for muscle and structure, women have to prepare for a high destiny, that of motherhood.

We inherit traits which we must seek to overcome.

Rhythm is shown in everything from the motion of the planets to the vibrations of light and heat. Every being unconsciously shows this in their walk, gesture and voice.

In concluding, Mrs. Scott-Raff commended to the care of the listeners Miss Gould, who has been faithful to her principles. "You probably know what she is, but forget all about that. I know what she would be," said the speaker. She wishes to be of use, and it lies within our power to assist her by our sympathy.

After the talk was over all took advantage of the opportunity of speaking to this talented artist and she had a kindly word for all, making little explanations regarding the work or commenting upon Miss Gould's capability for the work.

Rev. F. M. Wootton was chairman for the occasion and Misses F. Steinhoff, M. Hayhow, C. Hamilton and E. Barker were ushers.

Miss Gould, who is physical director at the Y.W.C.A., has opened up a most attractive studio at her home and her classes have already started. On Friday night she will give her introductory recital to the Stratford public in Knox church and will be assisted by Miss H. Kelly of Guelph, who is a talented musician. This recital promises to be one of high merit and advantage should be taken to hear Miss Gould, who is recognized as a most talented elocutionist.

THE MARGARET EATON SCHOOL.

The Margaret Eaton School of Literature and Expression reopens for the Fall term on Oct. 4th. Three courses are offered this year — a professional course, a general culture course, and a special course. Besides these courses there are daily and evening classes in English literature, French and German, physical culture, voice culture, singing, interpretation and dramatic art, which are open to anyone. There are classes for the study of Shakespeare and Browning, which meet on Monday and Wednesday mornings, at eleven o'clock. Special attention is being paid in the voice culture department to the correction of stammering, stuttering and impediments of speech by scientific methods. Classes for theological students and public speakers give invaluable aid in the proper use of the voice in speaking and reading. This year a singing department has been added, with Mr. Robert Stuart Pigott as singing master.

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Maeterlinck and Yeats, both mystics of the first water, are doing more to purify the standards of literary diction in the present day than any other two men who are writing for the stage. The work of Yeats in the Celtic Revival is more than interesting, and the presentation of a group of his plays and those of Lady Gregory, given at the Greek Theatre last week, proved a rare delight. Especially in "Cathleen ni Hoolihan" was the power and mystery of this poet-dramatist felt. A peasant's cottage on the eve of the son's wedding is visited by a sad old woman in black, who sits swaying beside the fire, talking to herself, and stealing the heart of the bridegroom. To eyes that lack vision she is an old woman: open eyes see her as an embodiment of that marvelous country which ever, in the deepest distress, "walks like a queen." Mrs. Scott-Raff's interpretation of this spirit of Ireland was a thing to remember and be glad of.

The lectures on the Celtic Revival being given at the Greek Theatre on alternate Wednesdays are among the most interesting of the various lecture courses that are in progress in

Parsifal

Wagner's Parsifal, rendered with full musical score, occupied five hours when presented by an opera company in Toronto a few years ago is regarded as the masterpiece of genius and those who were present at its presentation were indelibly impressed not only with the magic of the musical score, but with the truths the text conveyed. Short-forms of this text have been prepared and those who heard Mrs. Scott-Raff on Monday afternoon in her reading of the epic by Oliver Buckle came away with a sense of obligation to the talented principal of the Margaret Eaton School of Literature and Expression. The rendering, which was under the auspices of the Ladies' Music Club, took place

in the auditorium of Knox church. The place was well filled and the closest attention was paid throughout the telling of the story. The dramatic personae are Parsifal personating Purity; Amfortas, Humanity; Kundry, Worldly Wickedness; Klinghoffer, Evil Spirit; Gurnemanz, Servant of Grail. The depicting of each character was ideal and gave scope to the versatility of Mrs. Scott-Raff. The divisions were the coming of Parsifal, the tempting of Parsifal and the crowning of Parsifal, and as the story unfolded the interest intensified and only when the final word was spoken was the attention relaxed. A musical accompaniment by Miss Olive Thomson was rendered with good judgement though at times it was difficult to catch all the words of the text at some points of the hall.

MRS. RAFF'S RECITAL.

An appreciative audience that filled the Margaret Eaton School to its capacity attended the interpretative recital given by Mrs. Scott Raff on Saturday evening. The program included readings of several of the shorter poems of Browning, Tennyson and Kipling, as well as Maeterlinck's allegorical fairy drama, "The Blue Bird," in which Mrs. Raff's distinguished elocutionary talents have seldom been displayed to better advantage. Messrs. Jan Hambourg and Richard Tattersall rendered Cesar Frank's Sonata for violin and piano, eliciting long, continued applause.

"The Blue Bird" is new to most Toronto people, although Mrs. Raff has given private readings of it on several occasions. As she explained in commencing: "The Blue Bird" is a "fairy tale about children for grown-up people." The little drama tells of two children of a wood-cutter, who, in a dream, led by a personification of light, wander in search of the Blue Bird, the possessor of which will find happiness. After searching through the Land of Memory, the Graveyard, the Palace of Night, and the Palace of the Future, the children finally find the bird in their own home. The drama contains much that is good to think on, and is decidedly optimistic.

COLLEGE OF MUSIC RECITAL.

A junior and intermediate recital was held in the hall of the Toronto College of Music on Saturday afternoon, December 9, the following pupils being contributors to the pro-

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MRS. SCOTT RAFF'S RECITAL.

Mrs. Scott Raff's interpretative recital in the Margaret Eaton School of Expression last Saturday evening attracted a large and cultured audience, who gave the artist an enthusiastic reception. Mrs. Scott Raff is well known for her painstaking and careful work as head of the Eaton institution, and her program on this occasion only served to illustrate more vividly the inimitable powers of one who aims at elocutionary perfection. Mrs. Raff's program was well arranged, and on the whole attractive. Her initial series of stories comprised "The Revolt of Mother" (Wilkins); "A Woman's Rose" (Thanet), and two striking numbers from Kipling's pen. In W. B. Yeats' dramatic lyric, "The Shadowy Waters," Mrs. Raff's ability as an interpreter was demonstrated in no uncertain manner, the incidental music suggestive of Forgael's magic harp being realistic in its appeal. The Toronto String Quartette added to the excellence of the program with a delicate and beautiful rendering of an arrangement of Schumann's "Abendlied," in which the viola solo was played by Mr. Frank Smith with artistic understanding and velvety quality of tone. They also produced some lovely ensemble effects in Svensden's fascinating andantino, a fact the audience did not fail to appreciate warmly. The feature of the second part of the program was Mrs. Raff's presentation of the Greek drama "Iphigeneia," assisted by the school players and Miss Dora Mavor and Mr. Basil Morgan. *Globe Dec 5 1910*

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April 16/1910

THE DAILY TIMES-JOURNAL: SATURDAY, APRIL 16, 1910

The Toronto Star has the following to say about a lady who has a large circle of friends in the Twin Cities, Mrs. Scott-Raff.

"Art transcends personality," in this emphatic statement Mrs. Scott-Raff, head of the Margaret Eaton School of Expression, epitomizes her opposition to the usual policy of publicity followed by player folk. Mrs. Scott-Raff believes in art for art's sake. She and her students opened the Earl Grey dramatic contest on Monday night, with two little Irish plays, and she refused to associate the names of the players with their roles. She says her company shares this view. They are not after notoriety. They want to be all and always in the picture.

Photographs of the company or herself?

Impossible! Out of the question. Mrs. Scott-Raff would not listen for company should be photographed in costume.

"No," she said. "We don't want the public to think of us in our personal-

ities. We want them to see only the characters we assume on the stage. Pushing personality to the front lessens the artistic effect of the play. I don't want anybody to think of me as Mrs. Scott-Raff, I want them to see me in me only the character I assume. That feeling is shared by all our players, and we therefore want no publicity for ourselves. But you can say all you like about our two little plays."

And The Star felt compelled to tell Mrs. Scott-Raff that such a modest and retiring disposition among stage folk—even amateurs—was so rare that it became really refreshing.

THE famous Canadian dramatic reader, Emma Scott Nasmith, will give her twentieth annual recital under the patronage of the Alumnae of the Margaret Eaton School of Expression, in the theatre of that institution on March 19th. As usual Mrs. Nasmith will present many choice works of literature.

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